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BROOCH, BELT PIN AND PENDANT

MARGARET A. NEALE

HANDWROUGHT JEWELRY IN AMERICA

BY EMILY E. GRAVES

Secretary of the Handicraft Club of Baltimore

THERE is no art more ancient than the making of jewelry, for in all times men and women have had a natural inclination toward personal adornment, and jewelry, when it really adorns, is thus its own sufficient reason for being. But few things have suffered more from modern commercialism. Not only cheap and shoddy imitations, but by far the greater part of the expensive and elaborate jewelry of the trade is utterly worthless from the artistic standpoint.

Jewelry has suffered also at the hands of the amateur. It is in reality a highly developed art, worthy of satisfying a Cellini as a means of artistic expression, but it is particularly easy to acquire a smattering of technical knowledge, and thus we have had those strange and bizarre crudities, which a few years ago were so frequently imposed on the public. In no other direction have amateur craftsmen been so active or so misguided, and just as we began to

hope they were learning better there appeared that last horror of horrors—factory-made “arts and crafts” jewelry, copying by machinery all the affectations of badly trained craftsmen.

The result has been that even among otherwise well-informed people there is often a misunderstanding of the term Arts and Crafts, which, if it has any significance, represents an ideal of perfect coordination between design and workmanship. As such an ideal it is followed by a growing number of artist craftsmen.

The intensely personal character of jewelry makes it a good field for the individual worker. A piece of jewelry is a thing complete in itself, toward the final production of which many processes have been necessary. From first to last, in the kind and color of the metal, the choice of stones for setting, the type of workmanship—whether carving, chasing, engraving or filigree are used—each step of the develop-



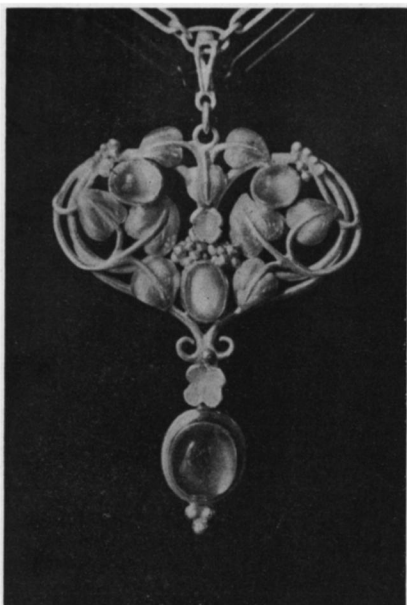
NECKLACE—MEXICAN OPALS

MARGARET ROGERS



NECKLACE AND PENDANT—FIRE OPAL AND GOLD

GRACE HAZEN



PENDANT

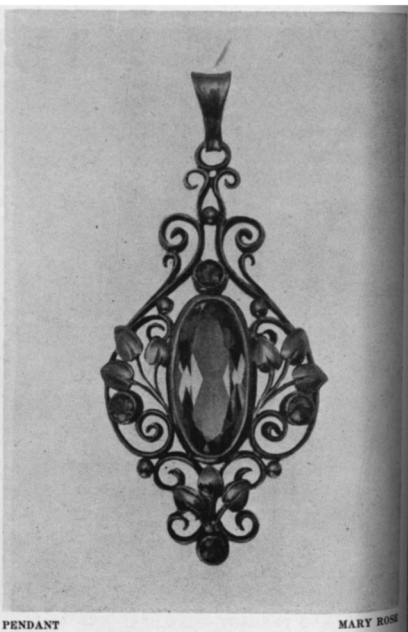
ALESSANDRO COLAROSSO

ment is determined by the character of the design. When designer and craftsman are one, or work in close cooperation, every stage of the process adds just so much to the quality of the result. In machine work or when there has been a sub-division of labor, in each a little character is lost. The distinction is sometimes blatant, sometimes subtle, but it always exists.

Curiously enough, it is in once Puritan Boston that there is now the largest number of artist jewelers. Of these the names of Frank Gardner Hale, Margaret Rogers and Josephine Hartwell Shaw are easily foremost. All three are master craftsmen in the Boston Society of Arts and Crafts, and have received the bronze medal conferred by the Society as its highest honor for excellence in the crafts. Mr. Hale studied in England, at Chipping-Campden, the School of the Guild of Arts and Crafts. His work has the sure touch of mastery, and in design and color is beautiful, with a sanity of treatment that makes it perfectly wearable. Miss Rogers learned her craft in America. In her settings there is very frequently noticeable a delightful color

combination in different stones. Her work has a great charm and delicacy, a feminine quality that adds a certain grace, while it does not weaken the structure of the design. Mrs. Shaw's jewelry is quite distinct in character—her designs often based on the work of the Italian Renaissance, yet entirely personal. Several pieces of Mrs. Shaw's work have been purchased by the Boston Museum of Fine Arts for its permanent collection. A fourth Boston maker of jewelry whose work is of special importance is Jessie Ames Dunbar.

In New York one of the most interesting personalities among workers in the craft is Mrs. William Henry Klapp. Mrs. Klapp is a designer, not a maker of jewelry. Her designs are very exquisite, of great richness, yet of equal refinement. The work is done by German, Swiss and Italian jewelers, now living in New York, who have brought to this country the thorough craftsmanship of the old world. It is perhaps not entirely irrelevant to express here the tremendous importance of husbanding this wealth of traditional knowledge which reaches



PENDANT

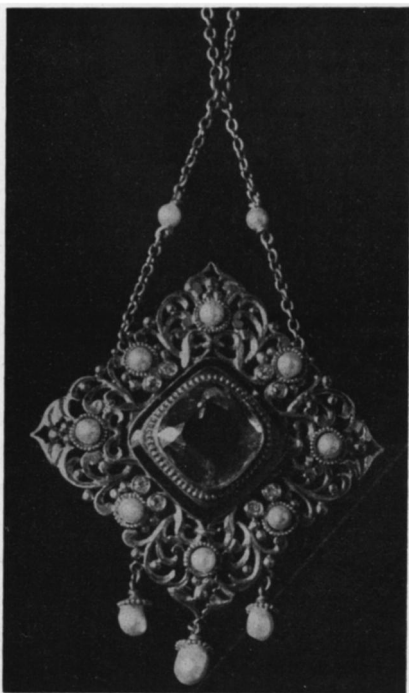
MARY ROSE

America by immigration—knowledge which we have so often in the past allowed to be degraded or lost.

Miss Grace Hazen is also to be reckoned among the foremost makers of handwrought jewelry in New York, as she spends half her year in that city—the other half at East Gloucester, Mass. Miss Hazen's designs are bold and interesting, her work full of character.

In Philadelphia there is a most sincere and earnest group of craftsmen. Mrs. Frederick Rockwell and Alessandro Colarossi, Miss Margaret Neall and Miss Eleanor Stewardson are producing jewelry of great charm and excellent workmanship. In Baltimore there are at present few makers of jewelry, but the work of Mary Rice deserves special notice. Millicent Strange is an Englishwoman living in Washington, whose jewelry has quite individual distinction; she has made special study of enameling, and is expert in all its branches, *champlevé*, *cloisonné*, *plique-à-jour* and *limoges*. With the production of the West and Middle West the present writer is not very familiar. The work of Mildred Watkins and Jane Carson Barron, of Cleveland, and of Mrs. Lawrence B. Dixon, of Riverside, Cal., is, however, of very special interest.

By even so cursory an account as here given, it can be seen—and this is our final point of deduction—that there are throughout the country, artists who have chosen



GOLD, GREEN TOURMALINE, BLACK ENAMEL AND PEARLS

FRANK GARDNER HALE

jewelry as a means of expression, and are creating thereby personal ornaments that are worthy to be called works of art.

THE HEWLETT FELLOWSHIP IN ART

BY FREDERIC McCONNELL

THE Carnegie Institute of Technology has offered a scholarship to be known as the Russell Hewlett Memorial Fellowship in honor of the late Russell Hewlett, first dean of the School of Applied Design of the Pittsburgh School, to a craftsman in one of the artistic crafts who desires an artistic education. It will consist of free tuition in the Department of Painting and Decoration and a sufficient amount of money to defray the expenses of one year of resident art study. The scholarship is being offered with a twofold purpose. One is to assist a tried craftsman such as a

printer, upholsterer, potterer, paperer, stained glass window designer, textile or metal worker, who possesses a familiarity with the technic and processes of his particular craft, to acquire a theoretical training in the fine arts. The other is to bring into the art department of the school, by association with faculty and student body, the distinct point of view of the craftsman as distinguished from that of the artist.

The idea behind this unique foundation is to bring about a closer coordination between training in the fine arts and production obtaining in the various allied crafts.